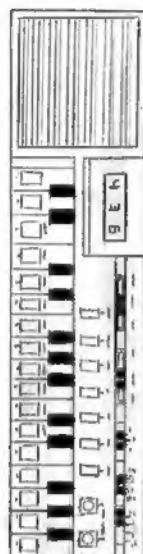


# ***INTERCHANGE***

30<sub>p</sub>

Martin O'Cuthbert



N.W.W.



INTERVIEW

T.G. UPDATE

THE FINAL  
ACADAMY

**N.E.**

ELECTRONIC/EXPERIMENTAL MUSIC

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ENGLAND U.K.

After many false starts this issue has finally reached publication.

Hopefully this issue will of interest to a wide range of people as it attempts to deal with the wide area of music that generally receives little media attention that of electronic (which in itself ranges from melodic compositions to 'noise' or 'power electronics') and experimental music which may be either acoustic or electronic improvisations; or conventional structure structure created in a strange way ie via tape manipulation etc.

This issue has been entirely my own solo effort and thus represents my own areas of interest but as the primary aim is to inform people of new and interesting groups, individuals and organisations, I cannot progress without some response to this issue.

Thus if you are doing anything at all that you think would be interesting to me then please get in touch, also opinions on this issue in terms of layout, clarity etc. Don't send an SAE if you don't want (though it would help), all mail will be replied to - hopefully within a week of receiving it.

If you would like to distribute INTERCHANGE then for five copies or more the price is 15P each plus postage costs. INTERCHANGE is not aiming to make a profit - as long as I just about cover costs I'm happy.

Issue 2 will hopefully have a major piece on the electronic/experimental music scene in and around Newcastle so if you want to be included get in touch. This however will still leave lots of blank paper to be filled. I'm particularly interested in hearing from experimental groups from the U.S. and Australia.

All items in INTERCHANGE are copyrighted but feel free to photocopy parts of it. If however you plan to use items from interviews for your own mag then please inform the subject.

All items sent for review etc will be returned if requested.

Thanks a lot,

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INTERCHANGE I has  
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Chris J., Chris D., Dick, Simon, Jane, Nev, my parents. Apologies to anyone I've  
forgotten (incl Gordon Hope and Ian Dobson).

# MARTIN O'CUTHBERT

Martin O'Cuthbert is a truly independent artist, working almost totally alone he has produced five singles/e.p.s on his own Esoteric label (distributed by the Dudley Graduate Records Group) as well as playing concerts in the midlands area including an Ezelex in Gaze support.

Although he has built up a cult following in this area, and non national exposure due to Radio 1 airplay (1) sales were disappointing, resulting in him having to sell his singles to pay bills.

In October '81 however interest in his work was revived due to an enquiry about the availability of his output in Sonoma's "Max Fax", which gave sales a bit of a boost.

His future now looks less precarious than before with the release of a single (a given effort under the name of FUTURHITZ, also still very much in the M.O.C. style) and new projects in the pipeline.

He is entirely self taught studying composition from '75 to early '77 creating his first piece in early '76.

The style varies considerably but there are no conscious influences... "as I prefer to try and maintain a unique and individual style as often as possible, "influenced by" is frequently a euphemism for plagiarism as can be observed with a lot of top bands.

At the moment my sound is intentionally sparse but as time passes it will become less so, when I started I tried to be as uncommercial as possible but the last two solo singles have been commercial and catchy... I've always tried to prove that I'm into music and not just noise.

Unlike many composers I score my music note for note before I go into the Studio. Even though it may sound so, none of it is improvised.

Once I get a few rough ideas for an instrumental score I go through my long list of titles before completion of a piece. Sometimes however the title just comes straight into my mind and I don't have to consult my list, Sci-fi titles are quite common in my works although I do not want this aspect to become overused as I do not wish to become labelled solely as a Sci-fi writer."

The first single was released in the spring of '76 and called B.E.H.s' (Bug Eyed Monsters) it was very distinctive, a sort of Mesopotamian instrumental with a great drumbeat. The sound is sinister and disconcerting. The flip side "Fragments of a posser ego" is a continuation of the same idea but does not strike me as much as the first track. The catalogue number is Esoteric Records EEE 1.

'78 also saw the release of Serene Machines/space shall weave our Destiny (EEE 2) again both sides being in the same vein the 'a' side living up to its sleeve notes; "Serene Machines" depicts the average complacent worker, content in his ways and totally oblivious to being a human 'cog' in an inhuman society. Sparse, laid back, tranquil music to represent the sparse minds of the living automatons epitomized by the music. "The a side features a spinet type sound playing a relaxing simple melody, while again the b side does not quite reach the same standard as the former.

Spring '79 saw the release of a new e.p. at 33 r.p.m. called "Navigator through Nowhere" the title track featuring an oscillator/drum rhythm and a long chord which continues for the whole piece, which is the only track on this side, a simple synth melody enters for the second half of this composition.

L.G.M (Little green men) is another wierd and wacky piece with a mixture of musical types ie; airground, morris, and elizabethan all mixed up and mutant. This track grew on me after repeated plays.

Helen is a Hologram features vocals for the first time. The instrumentation is strong enough but I found the voice/1, rics not quite up to same standard. Still for the money it's a good enough piece of vinyl.

A gap of a year occurred before the public heard any new material. This came in the form of another e.p. called Vocal Vigilante (EEE 4) which is a collection of pop songs. The first of the four tracks - "Nightmare Trip" features whispered vocals relating a futuristic dream. "Absolute Zero" is a lot more wierd with distorted vocals running all over the piece, while "I am Schizoid" features a voice somewhat similar to Dr. Who's Daleks, this track I find somewhat amusing particularly the alternating verses of "I am schizoid" followed by "we are Schizoid".

"Kiss and break up" is a fast love song (if such a thing can exist) and typical of M.O.C. work.

An even longer delay occurred, bringing us up to May '81, and the "Songs For Square Pegs" album.

#### MARTIN O'CUTBERT contd.

This has one side at 45 r.p.m. and one at 33, containing five tracks. Although it was actually recorded only four months after the "Vocal Vigilante" pieces the progression, particularly in the vocals is very great indeed. In this record we hear M.O.C. go disco!! Well sort of. Boomerang is really great with its sci-fi imagery and the following track is Rabid Baby which rapidly became a stage favourite. This song is the most 'together' track Martin has produced with neither the instrumentation or the vocals getting in each others way. The peaks these two pieces reach is not matched until the last composition "Drowning in Quicksand" which was a simple drum beat and chanting vocals.

It was this e.p. that caused the most severe cash problem as discussed the an issue of "New Beat" five months later;

"I've got scores of ideas and songs, but I can't afford to take them any further. It's a vicious circle and I think I'm trapped.

I have to make money from my music but I can't make any music until I've made some money."

Live appearances assumed a more important role with Martin appearing in a 'mystery man' outfit singing over a tape of his music.

"I always use backing tapes as I cannot concentrate on singing and playing simultaneously. My stage show only consists of songs that are available on record. It is not my policy to feature songs that are not released. It is partly due to my phobia of being 'ripped off' and partly because it may be frustrating for someone to hear, and like, a song which he cannot obtain on record".

Just when things looked very bleak, i.e. the almost discontinuation of all M.O.C.'s activities, came the 'Sounds' publicity. This provided some much needed cash which was used to release the first 'group' release.

"The single 'Anti Matter b/w 'It Never Rains in Outer Space' is the first release on the label ISOTERIC (EX.I); Isoteric being solely for my own material without any other artist(s)."

It is a track which was recorded back in '80 done under the name 'FUTURHYTHM', a two piece synthesizer band consisting of Martin and P. Hackett.

"We split up a long time ago, so my erstwhile associate will be suprised to receive a copy in the post as he probably thinks I had no real intention of releasing it.

It is I think even more catchy and forcefull than "Rabid Baby". Another difference with this label is that not all the material on it will be electronic!"

Anti matter is a great pop song. The backing music being similar to the first Melt Cell release and wierd vocals. It is however a nice catchy little piece. The b side, I must admit I did not like on the first play although after repeated plays it has become another enjoyable piece of pop. If you enjoy more 'unusual' music then this is well worth buying.

So what is Martin doing now?

"From mid June onwards I will be doing no more gigs until November. This is partly because I want to get a new set of songs together and partly because I want to get some cash together, hopefully to bring out a compilation album of my first four singles/e.p.s. If all goes according to plan it will be out in October/November.

As for my next single, I can't say yet when it will be out. Money is always the biggest problem for me. Yet you can be sure that I will not go down and releases will continue to come from both my labels over the years."

Chances are that Martin is in Guernsey at the moment but if you would like to contact him for any reason please write to:

MARTIN O'CUTBERT, 33, BARBARY HOUSE, SHANNON RD, KINGS NORICH, NORWICH, ENGLAND.

#### MARTIN O'CUTBERT DISCOGRAPHY. (ISOTERIC RECORDS)

EXE 1 B.E.M.'s/Fragments of a possessed Ego.

EXE 2 Serene Machines/Space shall weave our destiny.

EXE 3 Navigator through nowhere/L.G.M./Helen is a hologram.

EXE 4 "Vocal Vigilante"-Nightmare Trip/Absolute Zero/I am Schizoid/Kiss and break up.

EXE 5 "Songs for square pegs"-Boomerang/Rabid baby/Committed to vinyl/what do you think I am?/Drowning in Quicksand.

also one single by FUTURHYTHM. (ISOTERIC RECORDS)

EXI 1 Anti Matter/It never rains in outer space.

L.P.S

FOR ALIEN EARS-(A Compilation of the first four singles & E.P.s)

STOP PRESS: A NEW E.P. called "Celebrate or De-energise" which sees Martin in a new studio and a more commercial sound.



Nash The Slash first came to many people's attention this side of the Atlantic when he played a series of concerts supporting Gary Human. Press reactions were somewhat mixed, some wanting to proclaim him as part of "the next big thing" or, more usually, as a "bandaged hype".

The last comment does not really do justice to Nash as over a period of five years, on his own label CUT-THROAT PRODUCTIONS (sic), music in a particular vein, he has released records of "acid classical" electronics, of high standard, and through longish tours (including in U.S.'s largest grossing concert) he has built up a large following.

His latest offering "Decomposing Man" recently won the C.M.J.-FM U-Know award as the best instrumental album of the year.

His musical training is of a classical nature, with an eight year study of classical music

at the Royal Conservatory.

In 1969 he entered rock as part of a group called "oreathless" which, although going down well live, were rejected by record companies as "too alien".

Retiring from the group in '73 to pursue a solo career he returned to a group called F.M. which released one album called "Black noise", which sold relatively well, however the next few years saw F.M. develop into being an ordinary rock band with synthesizers "I played them Ultravox and tried to tell them this was the direction they should be following...the, man, by sounding like Genesis and Yes".

Being more interested in experimentation with sound he left the group to form CUT-THROAT releasing records ranging from the space feelings on "Dreams and nightmares" to the pop of Jan and Deans "Dead mans Curve".

The first release in early 78 was a four track instrumental called "Bedside Companion" which found Nash creating his own distinctive sound to produce music "swinging from the surreal to the fiendish".

It consists of four tracks using either a mandolin or violin and feeding the sound through a Maestro Synoplex unit as well as other electronic effects to create swirling layers of sound. "Ideal for late night listening".

This release has now sold over 15,000 copies in Canada alone (beginning with sales from the back of a station wagon!) and sales in Europe have been relatively good despite the lack of a distribution deal.

The next year saw live activity with major acts, including Devo, Pere Ubu, Elvis Costello, and the then relatively unknown Ultravox. '79 also saw the release of the first Nash the Slash L.P. called "Dreams and Nightmares". (This item is fully reviewed at the end of this article)

1980 saw the highly prestigious tour with Gary Human, who first signed him for his North American tour after seeing him perform in a Toronto nightclub. This enabled the public to see his highly original stage show which included chainsaws, jigsaws, films and giant puppets!



On one occasion a violin full of blood and guts was sliced open over the audience.

"It was great...a couple of wierdos in the front row started to smear it over their faces so they obviously enjoyed it immensely".

Unfortunately due to the physical size of the equipment and subsequent high transport costs meant that the British audiences only saw the man himself heavily disguised in bandages, which the press loved. Previous disguises have included 1920's gangster clothes and Louis the 14th!

The bandages have a variety of roles, theatrical ("invisible man, the human...all though I'm very much into, as a genre I'm very much into horror films"), personal preparation ("I'm not the person on the street I am on stage, and that's part of my getting into the role") and of course publicity. However the last is not of real importance to him, "If anything I do becomes a cover-

NASH THE SLASH contd.

ercial success its because the public and I agree with each other for once.

If the balloon burst tomorrow I couldnt give a shit because I have other channels open to me, film scores and stuff".

The British tour was important for sales of his products;

"In Canada, the tendency is to sit back and wait untill the artist or band have done their thing and then its all backpatting and I-told-you-so kind of thing...its also part of the whole Canadian syndrome of the prodigal son. You leave home and get all kinds of accolades in America or England and then you come back to Canada and everyone welcomes you with open arms".

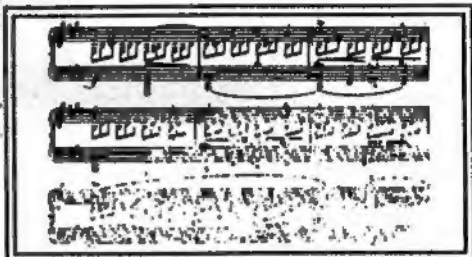
Record releases during '80 consisted of just one single, "Dead Mans Curve" a remixed version appearing in early '81 on Hasn's one and only U.K. album to date "Children of the Night" which was an album of mainly cover versions from the Stones, Deep Purple, Jan & Dean as well as a classical piece, done excellently, from "Peter and the Wolf" by Prokofiev.

Dindisc released two other singles the first being "19th Nervous Breakdown" from the album, and a new recording altogether called "Novel Romance".

Time was taken out for touring, firstly, a U.K. tour following the Human shows, including a performance at the London Venue which was a sell-out. Then a European tour with the Tubes in mid '81 in which a enthusiastic Scandinavian reviewer gave more space to him than the headliners!

This and large one-off concerts with the Police and Iggy Pop provided money, towards the latest release a 12" Boyd Rice type multispeed disc called "decomposing". Unfortunately I do not have a copy of this latest offering for review but it is on sale as an import in the U.K. the price being around £4.50.

The latest news I have tells of three new projects a video featuring "Swing Built..", "In a Glass Eye" and "Stalker"; the latter being part of a new vinyl piece "Stalker" being the title track. The last item is another video of pictures (as in art) and music called "decomposers".



## DECOMPOSING

### NASH THE SLASH DISCOGRAPHY.



#### Canadian material (Cut-Throat)

				\$	£
CUT 1	Bedside Companion	12" e.p.	4 tracks	6.00	5.00
CUT 2	Dreams and Nightmares	L.P.	8 tracks	8.00	7.00
CUT 3	Dead Mans Curve	7"	2 tracks	3.50	2.50
CUT 5	Decomposing	12" a.p.	4 tracks	6.00	5.00

also available: Hammerwith Holocaust (Live). Limited edition L.P. Numbered and autographed

20.00 15.00

(Cut-Throat records are now distributed in Canada by A & M, in the U.S. they are handled by Important Records. As yet there is no distribution for Europe.)

#### British material (Dindisc)

DIN 28	Dead Mans Curve	7"
DIN 29	19th Nervous Breakdown	7"
DIN 35	Novel Romance	7"
DID 9	Children of the Night	L.P.

**CUT-THROAT**  
PRODUCTIONS  
Music in a particular vein

N.B. If ordering direct from Canada please make M.D.s/cheques out in Cdn. U.S. or British funds. (depending on location) only. 1st class or air mail delivery is guaranteed although prices are subject to change and the minimum order is \$6.00.

Box 279, Station J,  
Toronto, Ont. Canada  
M4J 4Y1

# NASH THE SLASH

## NASH THE SLASH.....THE ALBUMS

Although both releases have the unmistakable 'Slash sound' they vary greatly, in actual content, "DREAMS AND NIGHTMARES" being totally instrumental and in the 'euro.' mould, while "CHILDREN OF THE NIGHT" is an album of far more aggressive music in some cases almost heavy rock! For the record buyer to be able to fully appreciate the full range of musical styles Nash is capable of it is strongly recommended that both albums are obtained.

### "DREAMS AND NIGHTMARES" (CUT 2 ; 6 TRACKS)

All the tracks on this album were written specifically for multi media events such as art exhibitions, theatre and film and thus could well have been made to stand alone. However, though this is not the case, but some may find it interesting to get hold of, if possible, some of Rob Vanderhorst material seeing as five of the tracks are linked to him in some way.

ISLANDS:-A quiet atmospheric piece of mandolin/violin play over a rapid rhythmic pattern. Violin enters and the piece begins to move up tempo. The track is unrelenting in that even though there is so much activity it is very relaxing to listen to. (fr. it late at night.)

YLLA:-A thunder storm is in progress. A solo cello, violin picks out a delicate, sweet melody which floats out of the speakers beautifully, augmented by some electronic effects. The violin floats away into space and the thunder fades.

THE CHASE:-A drum opening somewhat similar to T.G.'s Something came over me leads into an excellent mixture of keyboards and strings. The bass reverses and a violin carries on its way. The process is repeated again; the violin creeping in until it rushes away again crying as the rhythm rushes after it. The bass line stops and the gap is filled short notes as the track fades away.

Next is an edited version of Brunel and Dalis UN CHIEU ANDALOU and begins with a bit of violin experimentation. A sequence emerges and a solo violin plays a piece, being joined by another to give a composition that is classically orientated. This continues until it fades away to be replaced by an insistent sequence with a mandolin playing another classical style piece with effects. The effect is that of expectation and the music becomes rather sinister. A scratchy, echoey violin with electronic effects closes side one, the composition sounding like a subdued Jean Michael Jarre intro/ending.

Side two begins with a long track BLIND WINDS/OUTSIDE/VAL, the former appearing on the first e.p. "Bedside Companion". Lots of space, effects and a sequence starts up and then a rhythm emerges to chug its way through the rest of the piece. Something rumbles in the background and then an almost train like sound fades in and out. A long held chord brings the change to a much more subdued level before what sounds like an aeroplane chugs into life and flies around helped by a violin-everything gets very quiet-the plane returns at odd intervals and the side piece ends with crickets chirping.

MOONCURSE:-lots more echoes and chugging-similar in some respects to the title track of the U.K. album but not as violent, violins scream in the background as the mood becomes a little more dark. A disturbing piece.

LOST LENORE:-Another classically orientated piece with a simple two note rhythm and plucked harp sound. Another plucked instrument enters providing a new melody, then the mix fills up with guitar/synth which remains until the composition slows down and finishes.

The last piece 'TILL DEATH DO US PART is another 'euro' piece-a simple bass line and then watery keyboards mix with a sort echoey violin, a quiet rhythm emerges and everything fades only to reappear with more force, things then are slightly distorted and something saws away quietly in the background as it closes.

What more can I say? This album ought to at least be heard, if not owned, by every musicophile then it currently is. Buy this and you won't regret it.

### "CHILDREN OF THE NIGHT" (DID 9 ; 10 TRACKS)

WOLF (EXCERPT FROM PROKOFIEV):-Classical piece redone in an interesting way. The opening was an unearthly mandolin at a high volume then in comes an interesting little sequence, as a violin picks out the melody. An echoed voice appears a few times and the piece continues at a fairly cracking pace before an unusual heavy rock style ending.

DEAD MAN'S CURVE:-is a piece most people would have heard at some time, the single selling quite heavy airplay at the time of release. The idea of an electronic stuff sound works surprisingly well including the car crash on which the song is based. The Britian single also has the flip side of "Reactor No.2" a running battle between synths and violins.

CHILDREN OF THE NIGHT is a Slash original. It opens atmospherically but a wall of sound is quickly built up, vocals are snarled and the whole thing becomes very heavy. At times you wonder whether the sleeve is accurate when it says 'there are no guitars'!

DEEP FOREST is 54 seconds of electronic bird calls and jungle chattering.



THE NOCTURNAL EMISSIONS

Firstly I must apologise to the Nocturnal Emissions as this piece was to have been built around an interview carried out in late August.

However some of the tapes were very faint resulting in the discarding of some material. I have therefore 'ad-libbed' in a few places but all items in speech marks are M.E.'s own remarks.

I hope that the reader does not find it too confusing.

NOCTURNAL EMISSIONS consist of Nigel Ayers (synth, tape, voice, guitar); CAROLINE K. (synth, bass, voice, rhythm); and Daniel Ayers (computer programmes, synth, guitar, voice).

There are quite strong links between them and another project, now deceased, called THE PUMP.

"The Pump was a different sort of operation—it was a lot looser than what we are doing now. N.E. are far more strict about what is released to the public as there was some duplication and rehashing of material with the last project."

With the change in format came the birth of a new record company STERILE which has, to date, released or distributed in a major way five lps, as well as importing various records and tapes from M.B., Surgical Penis Klinik, Art and Technique and the Haters. There are also various compilations of material from Australia and Canada.

"Rough Trade are too concerned with pop singles such as Scritti Politti to make any effort to bring in experimental music. There aren't vast profits to be made, even though there is probably more interest than ever before, one reason for this possibly being that people have more money and more time than before and are therefore more interested in any form of music. We expanded the distribution because otherwise the material would just not be available."

The music is somewhat harsh and controversial but N.E. are quick to point out that what they produce has some similarities with other more 'acceptable' forms of music...

"All pop music has a message—it's just what that message is, most of the music you hear is trying to make you accept the shitty way things are and that makes things even worse. It eventually gets to total bombardment and N.E. think that leisure time should be a liberating experience in some way..."

N.E. see vinyl as only one way to get people to think for themselves instead of taking the passive way out... "creating options rather than obligations".

Recording is somewhat similar to that used by S.P.K. and Lustmord:

"We use electronics in that we use synths and sequencers but we always treat them so that they are 'impure', we use just about any source of sound, street sounds, people speaking in a foreign language, trance states, etc. We try to exploit all sources of sound available to us."

These sounds are treated, cut, reversed etc and then overlaid to create what S.P.K. term a 'sensory information overload' which is where the erratic sounds are so dense that the mind cannot take everything in on a conscious level and thus are taken in subliminally. Many psychologists and authors (ie: Huxley's Brave New World) see these as potentially a very good way of control by giving unconscious 'orders' that the person is not aware of but acts upon. These are banned in things such as T.V. adverts but are still used—a good example being the film 'The Exorcist'.

"We are trying to use them in a different way to what they are at the moment because what you usually get is a message that is either supposedly rebellious or a message that is totally submissive, ie how good the artist is etc. We can't be bothered with any of that so we try to disrupt that notion... some of the stuff is subliminal deliberately other stuff is chance—there is a difference between subliminal and subvert anyway, some peoples sensibilities can pick up things others can't and vice versa, some people say, 'no, don't use subliminals when they actually do, so you become subliminal', convinced that they are special in some way which

suits their ends in that you think they are being straightforward whereas we say: "Yes, we use subliminals and this is how they work".

There isn't a subliminal message as such—that is the difference. We don't put 'Buy this product, you will be more happy if you buy this product...' what we do is leave out all those types of message and put in more open ones where you have to make up your mind for yourself. We don't aim to give associations, we say something and we may get a response—what we are more interested in are responses which are unpredictable."

This is the reason why M.E. supply a postcard with all their records asking for your own opinions and feelings.

It is done so that they can judge how well their 'experiments' are progressing, as well as making contact with the more 'aware' people.

"...If you want to know what is going on subliminally then you should sit back, relax and listen carefully. Chances are that a lot of what you will see on T.V. are subliminal in some respect—they have been worked out carefully."

You must be completely relaxed as T.V. ads are designed to rush past you very quickly, you aren't supposed to study them. Don't look at the text—that's just a distraction, just note down what sensations you feel when you see the ad."

If you use subliminals you must be injecting your own views though?

"We try to work out very carefully what goes into our work. We TRY to remove all negative aspects that we have been programmed with ourselves.

We must be very careful when we play live, everything is very carefully worked out as precisely as possible, there are some variables such as the mix and also natural variables such as the acoustics of the place.

...We recently played in Italy. There were going to be several performances but we only played two—one in Rome and one by the seaside. The Rome one was great. We played at the University. There's not much experimental music gets out there at all—a lot of our stuff goes to Italy...and Japan. It's a different type of audience in Japan, like their rock magazines are very glossily produced and cost a fortune to get over here—and of course you can't read them!"

T.G. sold well in Japan. I heard that they sold 1,000 box sets in the first month of release

"T.G. were a blatant rip off of early groups like Jimi and Clutter-bug, got all the credit because they were very good at publicity, they just used the most obvious ways to get it.

It's just the idea they were trying to take the credit for 'electronic music' and that they 'weren't' trying to set themselves up as superstars; out look at all the personality cards they sent out! It was sheer ego!

There are ELEMENTS of interest in what they do, but they are very overated. I like Curis and Cosy though because they are not trying to make any great claims for what they are doing.

Psychic T.V. are moving into videos. Are you?

"Yes there are two videos being made, ours and an SPK retrospective."

INTERCHANGE NOTE: Both are available now;

"We're not interested in producing a video of us playing live as enough people are doing that as it is—the last three have been videoed.

"We've seen them but we don't like any of them. The Italian one just wasn't started for video, like we weren't using any video lights and they filmed us from backstage as all they get are the backs of heads and tins. They don't get any of the projections."

In the way of new material featuring M.E. there is quite a lot;

A new album is out now and is quite different to the other two in that one side has parts that are almost danceable!

There is also a new cassette of M.E. live and another one of SPK, both of which would be excellent.

M.E. also contribute a piece to the first TRAX l.p. which is available from the same address as that of the 'Janus Head' single mentioned in the product list or may possibly be available from Spindle themselves, write for details.

M.E. would also be grateful to hear from anyone who has any archives either audio or visual relating to any aspect of war, security agencies, weapons, mental pathology, prison, mutation, psycho surgery, deathrites, brainwashing, torture etc.

CONTACT: STERILE RECORDS, 90 LILFORD ROAD, LONDON SE16 5Y-LAND.

# TOTAL EMISSIVE POWER

## AUDIO PRODUCTS FROM THE PUMP.

PUMP 1 : Stereo Cassette	C 60
PUMP 2 : Dream Control	C 60
PUMP 3 : Just want to Dance	C 22
PUMP 4 : Pum Pum a go kill You	C 60
PUMP 5 : What a blessing to hear again (no info)	

All are deleted except Pump 3 which is available on Sterile...  
(I would be interested to hear from anyone who knows where to obtain any of the other tapes.)

## PRODUCTS FROM STERILE.

### Records;

EMISS 001-Tissue of Lice-Nocturnal Emissions.	(Deleted)
ION 2-Fruiting Body - " "	
SR 2-Symphony for a Genocide-M.B.	(Deleted)
SR 3-Lustmord.	

### Cassettes;

SRC 1-Standard Response-Various	C 40
SRC 2-Just want to Dance-The Pump	C 22
SRC 3-Deathday-Nocturnal Emissions	C 30
TRAX 1061-Vietato al Minor-Various	C 22

(features N.E. and comes with a booklet/erotica)

PRICES			
U.K.	Europe	U.S.	Australia/Japan
£4.00	£5.00	£7.00	£7.25 (L.P.s)
£3.00	£3.50	£4.00	£4.25 (tapes)
(all prices include p & p)			

### Documents;

S.P.K.-Dokument II (FREE for 7" w/ S.A.E.)  
(Very few left)  
Nocturnal Emissions-Booklet (50p & S.A.E.I think!!)

N.E. Those interested might note that N.E. appeared under the name 'James Ward' and had a live limited edition 'bootleg' issued by Lt. Muranau of Italy as part of the 1000 package available for £5 from: VITTORIO BARONI, VIA RAFFAELLI 2, 55042 FORTE DEI MARMI (LU) ITALY. For a full rundown of Lt. Muranau products see the feature.

## WASH THE SLASH...THE ALBUMS out.

IN A GLASS EYE opens classically but again the sound is rapidly built up. Its difficult to imagine a person creating so much noise, it develops into another structured/noise piece then everything gets more moody until a deep mandolin/violin brings the piece to a close.

Side two takes the Stones and gives 19th NERVOUS BREAKDOWN the electronic treatment. (Way does everyone want to do Stones covers?). If you like the original then you shouldn't find too much to complain about with this as it keeps the old version bourne quite well in mind.

SWING-SHIFT (SOIXANTE-NEUF) is psychedelic in places, but catchy, with a fast sequencer rhythm, swirling violin and lots of effects on the chorus. An unexpected violin and vocal finish the piece.

NEUROPOLIS is another very short (1.0 mins) piece with what sounds like a re-iterated stylophone note and chimes. Something and nothing really.

Then the big one Smoke On The Water becomes DOPES ON THE WATER. I would have thought this would have been very heavy indeed, particularly judging from what had gone before, but it is suprisingly commercial-nice rhythm and violin solo. A bit of it is used with some heavy breathing and a crowd clap trap finishes the piece. (As it finishes you notice a tapestrial sound as well.)

Last track DANGER ZONE is an instrumental. A human violin sound leads into a very fast rhythm and then the violin starts on its solo run at breakneck speed. The whole thing sounds like a crazy cossack, but the idea, for me, doesn't work.

Overall then a rather strange album.

Its not electronic sounding like the Human League but then it doesn't really fit in with guitar music either. It's pretty much a crossover album which many may not buy because they cannot place in a musical 'bracket'. Its worth a listen if you can find a sympathetic shop to play it for you.



RECLOOSE  
ORG

"A small boy stands holding a tape recorder, he then takes the machine and lays it in a bed of flowers. His unappreciative audience fails to appreciate this hostile form of art."

The Recluse Org are a co-operative record/laye/magazine network who would welcome any communication from like minded people particularly those who are interested in recording & performing. The emphasis appears to be on the fact that art is fun and that anyone at all is capable of doing anything if they put their mind to it.

A number of releases are available from them including two records, one being a compilation.  
(~~Releases records are released elsewhere.~~)

The tapes are:-

PETER NORTZ-experiment on scientists instead; songs/electronics/songs for animal liberation.  
La FONDATION-A Corps Bilateaux; experimental music.

**BOURBONNELLE QUALITY**-Coccolaro talk costs nothing; expect

BOURBONNE'S QUARK-Careless talk costs nothing: avant garde 'times' from various sources.  
 or OBSCURE GRAPH-Piano room: experimental guitar/tape/noise work.

PAUL R. KILDAY-Worlds Apart:synthesizer,lownd sound & tapes.

CONTACT: 15 CLINNING ROAD, BIRKDAL, SOUTHERN, ADSEY SIDE PRO 400.

The BLADDER FLASK who contribute to the two i.ps are compiling a magazine of mail art called AVANT, and are seeking contributions. If yours is used you receive a free copy of the mag. CONTACT: BEEHIVE HOUSE, NORTH BROOKHILL, KOPPEL, NORTHUMBERLAND NAD3 YUD.

VIRGIN PRUNES-LIVE AT  
LONDONS VENUE.

The time 9.30. The curtains open and the Virgin Prunes begin their assault on our heads.

The opening piece is known as the Dada sitting room, about a quarter of an hour of corporeal sounds/movements creating an image of the last supper (Strongman, Dik, Mary Dwellin), meet a 60s alay (gavin Friday) meets a gariatric spastics outing (Guggi). The piece is recorded and the 'Prunes carry out their piece causing both audience laughter and amusement', leading to another live piece which then - goes into the best bit of the set, for me anyway, Dave-Jds star spot.

This starts off with an all vocal son- "The wind in the Windmills" then another son-, accompanied by Dik on guitar and backin- vocals called the "Ballad of the Lonely Man".

Then Dike -uitar is added to by Mary's drums and Siren-mane bass and we were treated to such delights as "Uncle Arthur", "We go home", "Sing a Song" etc.

But sadly Dave-Id had to leave us and the band break into "Call of the Beast"-a version of "Beast" with Gavin and Quigg once again taking over the vocals and presents us with bizarre visuals, weird and wacky visuals, horror visuals and props which consisted of pient, lovemaking, various chau-as of clothin~ and a family (minus one) of burn't shop dummies (when I had the pleasure of meeting earlier, and I can tell you it would be hard to meet a nicer family, anywhere).

The songs part of the show included such brilliance as "Walls of Jericho", "Bau de Choc" (really good these two), "Caucasian Walk" and man, unreleased tracks as well as "Come to Daddy", "Sweet home under white clouds", "Pa-ma Leveson" etc.

Then like Dave-Id the rest of the band left us and we were confronted with a crap disco, pesy people and a 320 mile journey home.

**Love Jude.**

(Jude has various interesting items concerning the Prunes and would be interested to hear from anyone interested in swapping.)

BAIRD TOTAL are a record, cassette and graphic product company, with material available on:

Die Form, Camera Obscura, Ketabelist and many other strange sounding items. .

They have also recently published a T.G. booklet with new material on the group.  
CONTACT: 3 RUE DE LA PREVOYANCE, OIGLA BOUQU EN BRASSE, FRANCE. (Booklet Delivered)

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# TRAX

## AREA CONDIZIONATA

TRAX PROPOSES NO MANIFESTO. THE ONLY CONSTANT OF TRAX IS ITS VARIABILITY. IN 1982 TRAX UNIT 01 PIERMARIO CIANI EXHIBITED TRAX COLORXEROX IN NEW YORK AND THIESIE, TRAX UNIT 04 GIANCARLO WITH L/SIDES AND TRAX UNIT 03 MASSIMO GIACON WITH SPIROCHETA PERCOLI PERFORMED IN VERONA, TRAX UNITS OF VITTORE BARONI AND 05... (excerpt from TRAX leaflet)

Trax on cassette/vinyl/paper has been in existence for some three years-the music work being made up extracts of the cassettes received by artists from all over the world. The emphasis is on the 'harder' side of electronic music, ie e.b., nocturnal emissions etc but occasionally more melodic work is featured for example Colin Potter, Psuedo Code etc.

Many of the tapes feature a side of individual tracks and a side that has been mixed together with either a general theme (ie an 'electro Karma Sutra') or as part of a more specific concept, such as the work 'The Cop Fillers' which comes complete with storybook.

However whilst this sometimes works well as a whole, the listener on hearing a particular excerpt of music which he wants to know more about may find it very difficult to identify the artist responsible as the overdubs and mixing are at times quite complex.

All Trax products are lavishly packaged with leaflets, xeroxes, postcards, and stickers. This is hardly surprising as Vittore is one of a large group of mail artists and it seems quite natural that a crossover should occur.

Artists work featured has included items by the Bombay Ducks, Pat Larter, Richard M. Kirk, A Friend of the Wolves and Genesis P. Orridge. Even this though is cut up and used as a collage for new artwork. The artwork itself is as diverse as the music ranging from hard-core porno-porn to very intricate designs.

To date there have been about six tapes, all in limited editions, ranging from 50-250.

Some are marked as deleted but there may still be a few copies left so it is best to enquire.

Last year an l.p. was released of industrial type music (featuring N.E.) and this is still available for £5 incl. p & p.

Early this year a new project was launched called Area Condizionata consisting of cassette and booklet all in a plastic bag with stickers and gifts.

The first issue featured tracks by M.B. Luke X, Megadrive and Lieutenant Murnau, while the booklet has a long article on PTV (in Italian) and an English article on Franco Battiato.

It was issued in a limited edition of 300 copies.

Trax distribute some of the Lieutenant Murnau products the main one being the packages 50% and 100% which is booklet and gifts plus records, the amount of the latter two depending on the age bought. 50% is £3.100% £6.

As said before all the items are in limited editions and as AG no.3 may well be out by now I suggest writing first with IRC.A reply is always very prompt.

WE ARE NOT MUSICIANS BUT WE PRODUCE SOUNDS. WE ARE NOT ACTORS BUT SOMETIMES WE TALK ON STAGE. WE ARE NOT WRITERS OR PUBLISHERS, BUT WE PUBLISH WHAT WE WRITE. WE ARE NOT ARTISTS BUT WE USE THAT IS A WORD WHICH MEANS ALL OR NOTHING. WE USE A NAME TO IDENTIFY WHAT WE DO TOGETHER AND INDIVIDUALLY. TRAX.



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THE VOICE. INTERNATIONAL CANTATA. APRIL 83

# CONTACTS

NOTE: All the information regarding these contacts is as accurate as it can be, although in all cases its probably best, particularly if sending abroad, to enquire first as to availability enclosing SAE or SAE.

Also allow a long time (8-10 weeks is not rare) for acknowledgement.

G.L.E.H.: Undoubtedly the contact list of E.H. Over 80 pages of addresses for all kinds of records, tapes and magazines. It may seem a bit expensive in Britain but is worth its weight in gold. Send £5 to Alex Douglas-CLER, PO Box 86010, Nth Vancouver, British Columbia, Canada.

FLOWER: Issue 6 is 60p from Ian Dobson, 9 Ashley Terrace, Leeds LS9 7AQ. and features Z'ev, Konstruktivitz, & 23 Skidoo. Well established, Ian distributes the old T.G. Industrial tapes, as well as producing and distributing tapes, and recently records, of electronic artists from all over the world.

IMAGE: £1.30 to M.K. Keed, 614 South Keed Rd, Filton, Bristol BS12 7RF. Issue 4 includes Ian Roddy & Mark Shreeve. Also distributes many excellent tapes and records. Should be a regular contact for any E.H. lover.

NEUROSIS also distributes cassettes. No. 7 of the magazine should be out around October. Back issues are still available for 70p to D. Elliot, 128 Cedar Drive, Chichester, W. Sussex.

VOX: Very high quality mag on all aspects of modern music. Back issues still available have articles on PTV, Felt, S.P.K., N.E., Virgin Prunes etc. Cost 75p to D Clifford, 44a South Circular Rd, Rialto, Dublin 8 Ireland.

APOCALYPSE: Not a music mag, but did a T.G. special of cuttings. Past topics included Hanson, Anal Sex, Foot Fetish, etc. 70p to Rock Wilson, 75 Lakanal Square Wdms, Camberwell, London SE5 7DP.

OUTLET: Another 'must buy'. Deals in all types of music and is full of contacts. Major articles are also done incl track by track discogs. of United Derries and the Residents. Cost approx. £1.20 to Trev Paull, 33 Aintree Cres, Barking, Essex.

VINYL: Dutch mag, with English translation & flexi. Tracks from Cab Voltaire, Chris & Cosey, Danse Society. £1.40 to Vinyl P.O. Box 14520, La Amsterdam, Netherlands

RE SEARCH: Art/Music crossover mag. The latest issue 6/7 is the Industrial Culture Handbook and has pieces on Cabs, T.G., NOH, Monte Gazzaza etc. High gloss coffee table book. For prices write: RE Search 20 Romolo B San Francisco, Calif.

GROK: 30p & SAE to D Minshall, 40 Moor Pk, Redland Bristol BS6 7W. Covers the 'Industrial' areas of electronics & sensitive issues such as Crowley, Chemical Warfare etc. Has Industrial artifacts, and a booklet of Hanson Statements for sale.

O.P.: The U.S. version of OUTLET. I've seen three issues and all give lots of info and contacts. Cost for G.E. is \$2 (plus p&p) to Lost Music Network, PO Box 2391 Olympia, Washington 98507 U.S.

MANAYESH: The official PTV organ. Occasional magazines are issued in very small editions. Mainly an info service. SAE to IH/M, 54 Belmont Rd, Beckenham, Kent.

IHVH: Satirical mag with emphasis on the SPK, Test Dept area. 23p to cause for Concern (see article). Issue 3 'features' Whitehouse, Thee Temple & Test Dept.

EUROCK: Now in its tenth year it deals with the more melodic electronic music. \$3.50 to Archie Patterson, PO Box 4181, Torrance, CA 90501 U.S.A.

CASSETTE GAZETTE: Medium & English reviews of cassettes from all over the world. Cost for 3 issues (G.B.) is £3 to Alan Demare, 10 Place De Mai, M1200, Brussels, Belgique.

PIECES: Not a music mag but may be interesting to some as it features mail art from Genesis P. Orridge & Ivor Cutler. Send 50p and SAE (A4) to The Basement, Bells Court, Pilgrim St, Newcastle Upon Tyne.

STICK IT IN YOUR EAR: Lots of independent cassette reviews (over 70 in issue 50) Cost 50p and return post to Geoff Wall, 9 Gladstone Rd, Sholing, Southampton

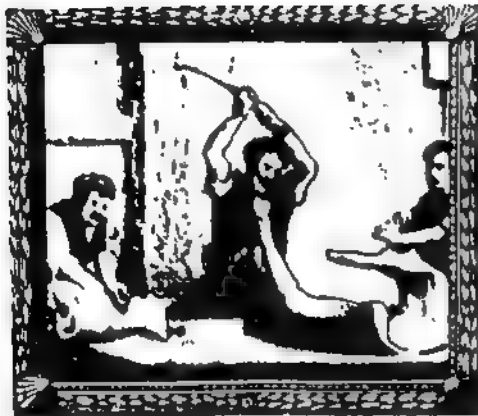
391: Issue 2 featured David Tibet, Fritz (23 Skidoo), New Theatre & Tristan Tzara. Contact Nick Cope c/o 2 Clifford Close, Keyworth Nottingham.

MMX: No 23 has Chris & Cosey, Virgin Prunes etc. 35p plus SAE to 2c Barley Market St, Tavistock Devon.

Ludds Mill: No 18 has lots of new poetry with tape/record reviews and a long list of poetry/Sci fi/music mag.s. 80p to A Darlington, 44 Spa Croft Rd, Teall St, Osssett, West Yorkshire.

MIATUS: A small mag of poetry, writing & pictures on a very personal level. Contact Meloni Poole, 289 Alfreton Rd, Sutton in Ashfield, Nottingham NG12 5GZ.

MANY OF THESE MAGAZINES CAN BE OBTAINED FROM ROUGH TRADE OR LOTUS RECORDS. SEE LITCHMAN FOR CONTACT.



## UNITED DAIRIES

### makers of fine music to the profession

United Dairies however maintained a wall of silence leaving the press to speculate on activities and only issuing statements concerning new records.

The silence was broken in mid '81, when, in the midst of internal U.D. problems, the two 'Lemon Kittens' left with allegations of non-payment, withdrawal of equipment and sexual activities. (See Vox 20.8 for the most balanced article).

After the 'Lemon Kittens' departure U.D. closed ranks completely with the only indication of their existence being a series of new releases and appearances on various compilations by Murse With Wound.

The last N.W.W. lp is still available, and this interview was conducted just after its release with one of the directors of U.D. and mainstay of 'Murse...' Steve Stapleton.

I: Are all your records selling out nicely?

S.S: Yeah, the last one sold 2000 copies.

I: I thought all Murse lps were in editions of 500?

S.S: No, the last one was 2000 copies instead of 500 but the new one is 500. I still have a few copies of the last one. This new ones the best of the lot - we're very happy with it but we can't afford to press them. There will be a repress of this one if I can get the money, but the first three will never be repressed, well not by us. If someone came in today and said they would lead like to repress the third album or whatever we would say, 'fine'. The only condition would be that it would have to be rereleased in exactly the same form as the original.

The good thing about U.D. is we can release an lp and instantly sell 1000 copies, well that was before Virgin distribution went bust, but before then we could definitely say that with two phone calls we could sell 1000 copies. I don't think we'll ever break 2000. Maybe the Kittens did. I don't know how many there were pressed - I think it was round about 2000 - 2500.

I: That's not so many.

S.S: No it isn't. Not for the review one, got in Sounds. It's an lp of songs. It's a very broken up sort of jagged series of pieces of music.

I: It's unfortunate they are on Cherry Red rather than U.D.

S.S: Yes, but Cherry Red don't sell that many.

I: But they have a wonderful distribution.

S.S: There is something about their stuff which is acceptable. With the United Dairies stuff no-one is interested. We've probably taken it to every distributor in England and they say 'Oh, err, we'll take some', and then when they hear them they say 'well..er..we'll take two or three on sale or return, it's ludicrous.

I: Well, you did have the link with the Come Ury who I think everyone hates - what is the story, Dennis that?

S.S: There were three companies sharing my address as I was the only one that was stable and all the other ones were moving every two or three weeks, as I used to live there I could collect all the mail but things turned sour as my mother was relieving posters written in shit and packets of sperm so we had to put a stop to that. Musically we and the Come Ury are miles apart, but socially, we are very friendly. We help each other out on odd projects.

### A BRIEF LATER HISTORY

"We started the label around 10/17.

There were three of us, one dropped out after a month and then there was just me and John Pottinger, and we decided something needed to be done, something new was needed - well England was shit!

We were fed up and thought 'why not release some good stuff?'

S. Stapleton

From their base in north London, initially come to three other labels as well, the first Murse with Wound album was released in early '78 containing some very strange improvised music indeed. This and a further two lps generally languished in the shops until early 1980 when 'Sounds' gave the material rave reviews. N.W.W. rapidly achieved a cult status and the lps, with their strange and beautiful artwork, sold out within a few months of the article.

I: Like the '120 Murderous Passions' with Whitehouse? What was the situation there?  
S.S: It was supposed to be a concept album! A horrible word. It was based on the book '120 Days in Sodom' by De Sade. Its undoubtedly the nastiest book ever written. Its banned in some country. When I read it I had to put the book down after ever, page it is so obscene and so extreme. One of the guys from Whitehouse was really into De Sade and declared that it needed ... a soundtrack! He wanted to do something that represented how nasty the book was.

One side is really the first time Nurse With Wound ever did. It was cut up with various things added to it, some vocals were added to it to make it very, nasty and then Whitehouse did a side. Its a very nasty record... in fact it could well be one of the nastiest records ever made, it really is. The Whitehouse side of it is so over the top its unbelievable. ... since the Come Org have moved we had lots of mail from the U.S. saying "Your releases are really great", "nothing like this could happen in the States", "please send me some more information/posters etc", what instruments do the band use etc! ... all this type of crap.

Apparently in L.A. all the supermarkets are stocking Come Org stuff. They went down U.S. stuff as its too racist (laughs), but the Come Org stuff is apparently selling quite well!

I: You never have made any statement over U.D. and politics.

S.S: U.D. have no political leanings whatsoever. If people decide we are racist then let them - we have never mentioned politics in record or publication, if a rumour is started up its not us that are doing the kicking. I like areas of confusion, I think the less information as a record the better, create a little mystery, and a bit of spice. Nurse W.W. always put as little as possible in the way of information such as group members, studio, instruments etc etc... I think you can make better sounds with other things. N.W.W. always use a lot of home made instruments, and I think learning to play an instrument is the worst thing that can happen to somebody - learning to play guitar, learning to play drums - its the worst thing I really is. I know some people who were wonderful guitarists, until they learnt and now they cant improvise on guitar. I think when people pick up chords its a bad idea.

I: You were saying some of the Nurse stuff is really well planned.

S.S: Merzbird and the new one (Homotopy to Haric) were composed beforehand.

I: But isnt that as bad as using a scale to play, a specific instrument? Like you have a specific theme.

S.S: What I mean by 'composed' is that the thing is written on paper exactly, or as near to exactly as possible on the paper. Of course it changes somewhat when you come to do it, but its still improvised because you plan things in advance and then you take the piece and copy it up into the parts you want for certain parts of the record, and its very different from going into the studio and totally improvising. Like the first two Nurse With Wound albums were totally improvised, there wasnt one note that was planned one minute before we went into the studio but the last one, even though it has taken us months and months to record is still very improvised.

I: So you go into a studio, record a passage or a whole series of passages, and then take them all apart and stick them back together again?

S.S: Thats how the last one was recorded. This (hands over a piece of paper) is the last thing I am going to do this week, that only shows the mixing of the track, but not the actual recording. We write down what there are to be used, and how they are to be played, or what is to be used on them, as we dont 'play' a guitar - we hit it or whip it or do various things to it, we speak. Most of the time really just getting the sound to 'work', and recording the part as near as dammit to what you want, or what you think you want, but more often than not it actually comes out better than you actually planned it. But then what is planned music and what is improvised music? Even with improvised music you must plan to have an instrument.

I: But what you do with the instrument is what counts.

S.S: But then again, like a lot of these trained improvisers, they improvise which is what they have been trained to do, and after a while... well, improvisation becomes non-improvisation. Something you might think is improvised might not be at all because it has been done so many times before. It might well be the result of experimentation rather than an original. I think its a very important factor in U.D. music to know your studio, its possible to know it backwards, because a lot of the recent U.D. material is 90% effects, very little playing involved.

I: Thats probably why I disliked "Insect and individual silence".

S.S: That was recorded in a completely different way. The three of us went into the studio and recorded the tracks straight off. It was improvised because we had never played together before and we didnt know what instruments everyone was going to bring down - someone turned up with a drum kit which was very odd; no-one had turned up with drums before! I didnt like it all so we got the guy to play swing drums and that was it.

I: Nurse With Wound sounds very funny. It sounds like its just you and anyone else who turns up - who or what is Nurse With Wound then?

S.S: What it is is basically me; with John Fothergill. He doesn't turn up to all the recording sessions, but most of them. The first two or three albums were just us with various friends.

The last two has been both of us, but we always use other people on over, album, well on the last one in particular saw lots of people on it contributed various tunes, went down for a specific purpose, there's a lot of vocalists on one track, well thirteen actually and they were brought down to purr, and they perked quite happily and then left. And that's the sort of situation we are in now, now we bring down people to use them rather than bringing them down and saying 'you can play something as you want', we don't do that any more. The second album was so free, people just wandered into the studio, did something, and wandered out again, and then we listened to them for hours and hours of tape and put it all together in one piece, over a long time...

I: It must have been incredibly costly.

S.S: It was. It was a 147 an hour studio. The first three Nurse With Wound albums were recorded on a 24 track in Harbour St which was extremely expensive. The rest of the Nurse stuff was recorded on a 6 track in Shepherd's Bush which I really like - the engineers' reaction was a reputation for doing strange things down there and a lot of the time we still is recorded down there as well. I know it may sound like it is all recorded at home, but in fact it isn't. We always try to get as good a sound as possible. Everything except the fourth Nurse album and the Musique Concrète album was cut at Nimbus which is probably the most expensive and best in England. They are just incredible, you can give them a tape of reasonable quality, and they will give you back a pressing which is so clear and crisp it sounds even better than the original! Now that's very strange I know - but it's true.

I: What about the Musique Concrète thing?

S.S: That was a one off thing. There are a band from Hamburg in London. They sent a tape and said 'do you want to release it?' I don't like electronic stuff normally but I thought it was good. It reminded me of the old Krautrock scene so I thought 'this is a must!' (laughs).

They have just recorded a new one but I don't think it will be that. As I don't like it, it's more like cut up conversations and things... they played me some tapes some time ago which I really liked but they said they weren't going to include them which is a pity as they are more like the first album but more... well not extreme but more improvised... more high pitched.

I: I found the LP very laid back.

S.S: Yeah, like a decadent Pink Floyd! (much laughter). Yeah it's a good album - I guess I still like it! It's the only one, and I suppose to a certain extent the Roger Doyle album, that is unconnected with anything else on U.D. It's very incestuous. People play on all different records, all the bands on U.D., Come Org, Bell Imolation and Le Ray, all different walks of music and occasionally they get quoted on the wrong record and the addresses clash and they also occasionally get filed under the wrong label/artist etc. It all adds to the confusion.

I: Yeah, I say the Roger Doyle album was also available as an Audio Arts cassette. What is the story behind that? Why did you release it as an album?

S.S: It was so good!

We were very very friendly with the Irish composer Roger Doyle whose band Operating Theatre is. He has released his last album on CBS Masterworks series and was telling us about his last album which CBS rejected because it was too weird and he was telling it around all the various institutes who all were rejecting it as too strange so I said 'God - let's hear it!' He already had some test pressings from CBS and thought they were excellent, but the sound quality was a bit dull so we had it recut and repressed at Nimbus.

It's not so incestuous now. That was in the early days 1978 / 1979. Things were evened out a lot now. There's very little. For example quite a few have only 'played' on one Nurse with Wound track under the heading Nurse with Wound, and that was 'Dwelling Between' (from the compilation LP "Heisting the Black Flag"). Whitehouse 'played' guitar on it, and that was the contribution.

I: I was quite keen on that track.

S.S: It was a joke track really. It was well planned, a lot of work went into it but it was a joke track as we had never done anything so accessible before.

I: I thought at the time 'I could play people's taste!'

S.S: We always looked upon it as our eas, listening side, and we don't want to go any further in that direction... although actually we did! It was done with something specific in mind. We told people what sort of tunes we wanted them to do.

I: What were they?

S.S: Well the second one we asked everyone to record something acoustically,, using no electronic instruments at all. Just acoustic sound and studio technique which they have done.

The first one was again, we asked them to do the same thing or to do a jokey track, something that was funny-as he is funny-as well as being good musically, but none of them did that. Three of them did the acoustic thing; David Evans, Somers, Ducas and the Irish Club, but the other stuff was all electronic. Whitehouse did their usual type of thing although it was quite different to their 'normal' stuff. Good compositions but so is them.

Most people have said that the second one ("An afflicted mans musica oxa") was too classical and have been put off.

I: All the people I know have liked it. I was surprised to see Ann from 'U' on it as they are a bit out of date, in time, not musically, compared with the others.

S.S: The reason for that track is that they have always been one of my favorite bands for years and years, since about '67, and we and John Fothergill thought "have got to get in touch with this band", or at least the remaining members of it and see what they have. It just so happened that they had 40 hours of unreleased live appearances, so we listened through them and decided to release that one. It wasn't their best track, but we thought it fitted the album more. They are a very funny lot-they were another lot who were in during the classical side of things, when ever, improvisation WAS an improvisation and a piece in itself-which meant it couldn't be cut, so we had to pick a twenty minute piece which was rather difficult as most were about an hour long. Actually the one we used was broadcast by the BBC. They were on the same bill as Cream, who are still going strong, some members have dropped out and one has died, but they have released a double boxed set a few months ago (The Crypt), which is really excellent. "Live at the Crypt" it's called.

I: I've never seen it in the shops.

S.S: Because its not available in rock shops its only available in classical shops.

Its quite strange really, because every type of music jazz, rock, pop, classical, has gone so far and then split up, and every bunch of musicians has to go further and further to get new things and it all breaks up and they no longer needed the things that they originally started with; like jazz was blues and boogie and things and it gradually goes and the whole thing merges, but they still keep the original categories-its odd. It really is.

I: Like Stockhausen and Cage.

S.S: Thats it. How can you call allance classical? How can you call it anything? Its very strange-things are merging together slowly but it is very slow.

I: So Ann has more of a classical market than an experimental one?

S.S: They have, yeah. Were trying to get our label stocked in a few classical shops and were succeeded in a few. Its not selling at all. Its just dumped in the shops and no one is prepared to take a chance. Not everyone who comes in for a Grapin album is going to say "Right, were going to have THAT!".

I: The artwork might put people off.

S.S: But thats quite a big selling point in the rock market, a bizarre cover.

I: Thats right. I was in a train with the Musique Concret l.p and someone saw the cover and was very interested in knowing about it-even though they disliked it.

S.S: Thats right. Thats why Im really strict about the artwork thats put out. I think they all have that about them except the Lemon Kittens and Bombay Ducks thing.

I: The Bombay Ducks thing sounded very out of place in the context of U.D.

S.S: I defend myself right now! Had nothing to do with that shit. Im really annoyed with the Bombay Ducks thing as I think it lowers the whole standard of the label. One tracks great, one tracks o.k., the rest is tripe. It shocked me when I heard it was out-its a very confusing album as it doesnt say what it is.

I: Youre right. Its actually an album by Hamilton and Duarte, but the Ducks get the title! How did that come about?

S.S: Hamilton and Duarte are two composers from some college, Oxford I think.

They are very 'in' with the people who are the Bombay Ducks who we met when we were doing the second album as they engineered it. Hamilton and Duarte just wrote the pieces and the Ducks perform them.

I can see why people get upset about the lp.

A funny thing happened when we, well, John Fothergill was with the Lemon Kittens. U.D. split into two. I was releasing the Nurse With Wound and Musique Concret and he was releasing the Lemon Kittens and Bombay Ducks. Things got really odd and we went out talking to each other-it was heresay what the last album had as a catalogue number. Then the Kittens left and things got really evil, his side of things, but we not back

together again. He has recently branched out with Experimental records which released pure pop.

(INTERCHANGE NOTE:

EX 001 :Experiments with Ice:same

EX 002 :The Shiny Men (feat R. Whyatt on vocals):same

EX 003 :Anthony and Paul (Two Daughters):for Two Daughters. )

Has invested quite a lot of money in it so things have been pretty hard for U.D this year.

I:If you're hard up on the money why not play live.I thought you could have done quite well out of that.

S.S:I don't like live music.Full stop.I don't like the shabby atmosphere of live music.If I had lots of money I would do it;not as I was given lots of money,if I had the money for a good 'show'.I hate the amateurish show that some bands put on.If Nurse with Wound were ever to play live it would be 'music'.It would be very improvised at the time. We planned to play live once in Yugoslavia,part of a rock in opposition gig over there, but we declined.We had everything planned and we were going to do it....

I:What was it to be?

S.S:It was to be a performance.It was to be a bare stage with whitewashed walls and a table with a full feast on it.Danielle from the Lemon Kittens and Jean Potengeril were to be eating, constantly, with contact microphones so that every clump of their mouths and every clank of their forks would be picked up and played by the engineer who would have been one of the Bombay Ducks.This was to be on one side of the stage;and on the other side there would be a chair with a single spotlight upon it, and in it would be someone tied to it naked, like off the cover of the second N.W.W. album which shows this guy in bandages and razor blades;like him,totally tied-very very brutally tied up and swinging constantly into the microphone and that would be it.

I:But you never did it.

S.S:We didn't do it because although the air fees were paid for us,the hotel fees weren't so we decided not to do it.

I:If you had the chance would you do it now?

S.S:Oh yes-if I had the money, I would do it.If I could put it on well I would do it.I've pretty little clubs they give you play I wouldn't be interested but it would be interesting to see the reactions of the audience,especially someone who had come expecting music.

I:I think someone turning up would not be expecting music anyway.

S.S:I think someone who buys the new Nurse album will be very shocked and very disappointed because one side is very unusual indeed and I mean that in the strictest sense.There are no instruments played-no gadgets-no effects.The first half is just thirteen threats and the second half is an eight feet by four feet steel sheet suspended from the studio ceiling being played with a bow.there are vocals on it as well but not singing though.

I:You could imagine that as a performance piece.

S.S:Well it almost was in fact.A performance limited to the engineer.

I:It sounds as if you want to perform out with unless you have total control.

S.S:Yes we would love to play somewhere but won't unless we are not expected to play 'music' or it would be music depending on what your ideas are.

I:Well performance is pretty much what you want to make of it anyway.

S.S:I would also like to have a large audience.I would like to do something like that in a place such as the Hammermith Odeon,somewhere BIG.I wouldn't like to do it in one of these pretty little clubs in Soho

It could happen!It could appear on video.

I:So you are thinking in terms of video.

S.S:I don't know-I would like to if I had the money,but until then....Whitehouse are going into video so maybe I'll see some of the equipment.I can see things really opening up in a few years time and its not going to be until about 1984 which is when Whitehouse will start releasing stuff...I haven't got a video machine so I'll never be able to watch it!

I:So what are U.D.s current projects?

S.S:We are working on the new Nurse With Wound album.

I:What's it going to be like?

S.S:Easy listening!!Very melancholy-quite tuneful actually,quite opposite to the other albums but done in a very very strange way.I honestly couldn't compare to anything as it is so different to anything we've done or anything I've heard.Its taken a long time but we have got one side done already,mainly because Homotopy took a long time to make

and we were also working on this new one as well.

There's, I cringe at this one... there's a best of Nurse With Wound coming out under the name "Mineral State Nursing Tapes" and its various mixes on the first three albums. We are mainly doing it because we are a bit conscious stricken at the people wanting the first three albums and can't get them, so we are giving them a bit of each one and were also going to include two compilation tracks, one from 'Fur Ilse...' and one from a German compilation. We wanted to include Duelling Banjos from the first one but the Lemon Kittens have stolen the master and won't give it back.

(INTERCHANGE NOTE: This piece of information is unchecked. If the Lemon Kittens wish to comment then please get in touch).

I: So you have contributed elsewhere then?

S.S: Oh yes. We are on this compilation track released in Germany, a sixteen minute track.

The album is called "Mass Hunch" and features the work, Laughaar Hums, some, K10.04, and P.D.

(INTERCHANGE NOTE: Steve has imported some copies of the Permutive Distortion lp-write to him for more details).

There might be an Anima live album and an lp by Fredrom which may appear on b.w.

And every sixth album will be a compilation.

I: That was worked out before was it?

S.S: We decided that at the very beginning. We aim to release six albums a year.

I: So you are behind schedule.

S.S: We are not pampering to what people want. It's very selfish really. I mean we are really making records for ourselves and not for anyone else.

#### UNITED DARIES/NURSE WITH WOUND DISCOGRAPHY.

U.D.01-Nurse With Wound-Chance Meeting on an Operating Table of a Sewing Machine & an Umbrella (DELETED)

U.D.02-Lemon Kittens-We buy a hammer for daddy (DELETED)

U.D.03-Nurse With Wound-To the quiet man from a tiny girl (DELETED)

U.D.04-Nurse With Wound-Merzoidl Schmet (DELETED)

U.D.05-Bombay Ducks-Deuce Music (DELETED)

U.D.06-Various-Boasting the black flag.

U.D.07-Lemon Kittens-Cake Beast (DELETED)

U.D.08-Nurse With Wound-Insect & Individual Silenced.

U.D.09-Nurse With Wound/Whitehouse-The 150 Murderous Passions (DELETED)

U.D.10-Musique Concret-Bringing Up Baby (DELETED)

U.D.11-Operating Theatre-Rapid Eye Movements.

U.D.12-Various-An Afflicted Mens Musica Box

U.D.13-Nurse With Wound-Hemotopy to Marie

#### FROM U.D. RELEASES:

Track on Mass Hunch available from U.D. or direct;  
SKELETON: MONCHSTRASSE 25, 6:00 MAINZ 26, WEST GERMANY. They also run their own tape co. featuring new music in the Can/Beelheart /T.G. vien.

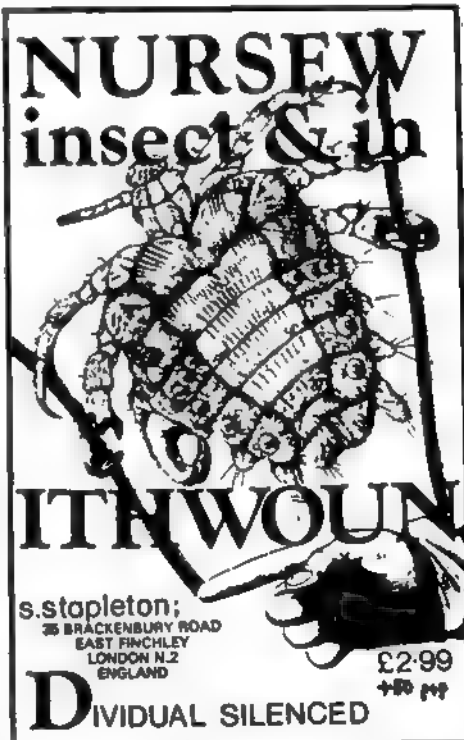
Track on From a Trench (see review section for full details)

For a very full review of all U.D. releases and an ideal companion to this is issue 25 of OUTLIER magazine (see magazine section)

The address for UNITED DARIES is:

35 BRACKENBURY ROAD, EAST FINCHLEY, LONDON N2.

(Steve would be very interested to hear any tapes of good quality non-music with a view to releasing the best items, so if you wish to be considered get in touch)



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# FINAL ACADEMY REVIEW



"We're very pleased to have proved to a lot of sceptics that an event like this could actually happen, and everybody said that in six months it would be impossible and we managed to do it...all of us."

Genesis P. Orridge 29.9.82.

At last Britain had the chance to observe in action some of the people who are often cited as 'influential' in both writing and music-together with artists who are seen as sharing the same ideals and using some of the techniques that were first developed in the 50's by William S. Burroughs and Aron Gysin.

These two writers and John Giorno (a poet) will be reviewed in depth later. As the performance on all four nights, for the moment we will restrict the

review to the groups and artists who did, or, rather, didn't.

## 29.9.82 (2) Skidoo

Apparently the band had been labouring long and hard to create the right sound for this event the overall effect setting a trend that continued in all the main live acts, that of a sinister atmosphere of acoustic instruments played as soundtrack to films featuring pornography, violence, war and other archive sources.

The first half was fairly quiet, rhythm being used sparingly over chimes, bells, and other percussion, the second half being more aggressive with drones, trumpets (almost certainly, Tibetan virgins etc-dont mention they are mass produced in China), and more percussion to create textures of sound. I remember being very unimpressed at the time, and the audience who appeared to have come to see Burroughs alone had to a large extent left by the end, but listening now it seems to have a bit more bite than I thought.

## 30.9.82 (Paul Burwell/Anne Bean/Terry Wilson/Lost Few Days).

Burwell and Bean fared pretty well as the audience gave them a bit of a rough time at the start only to become on-erased as Paul did a wonderful drum improvisation over Anne's voice. Things got more and more frenzied until, with red powder paint still hanging in the air they left.

Terry Wilson suffered from a bad mix and an inability to project himself, which made him appear to ramble. After hearing Burroughs and Giorno the night before he stood as chance.

The best band of the whole event was the Lost Few Days. Stan Binge and other 'initiates' of the Temple created a masterful, mournful, drone over which claret(?) and vocals, through megaphones, built up the atmosphere-it seems similar to T.G.'s "2nd Annual" in that the music has the ability to deeply impress you without actually remembering anything about it, but it is sparser than T.G. ever were, violin and drones really working their way into your brain.

Beautiful and yet with an underlyine threat. If they can create this atmosphere on record they could well set standards for many others.

Again use was made of films, the usual images but really the projections were icons on the stage.

The music was real Psychick Magick.



1.10.82 (Ian Hinchly: Cabaret Voltaire).

Ian Hinchly was just a taped voice-treated, just him talking - a dark stage with a figure sitting in a chair an internally lit box revolving on a string stage centre. What did it all mean? You tell me.

Cabaret Voltaire are full of surprises.

No guitars, no songs, but a preview of some new "Dumbvision" material of which I have absolutely no recollection.

The music seemed to be mainly, acoustic, vocals with that distinctive Cavs 'sound' on mixed live over various tones and extended chords. Voices and vocal sounds were quietly faded in and out, a subtly shifting collage of sound. It continued for about 30 minutes.

2.10.82 (Rodger Ely/Ruth Adams:Saul Zev Uns:Psychick T.V.).

Rodger Ely gave us a short occult tale accompanied by the slides of Ruth Adams, the two complementing each other but getting a cool reception as the majority of the audience had been to at least one of the previous evenings had heard the masters at work and thus other readers, like Wilson, had an uphill task. I admire the authors for their bravery but in the shadow of Burroughs, Gysin and Glorue you needed to be a pretty exceptional orator.

Saul Zev Uns, one of three personalities provided a little light relief as he chatted to audience about his temperamental tape machine which when it got started consisted of an about track cassette with lots of vocals on, being mixed in and out of each other while Saul spoke his poetry. I chatted to him afterwards and he seemed to have quite a few interesting ideas, worth looking out for as although he is based in the U.S. he is in Britain fairly often, or is it just coincidence that he plays all the locations I need to go to?

Psychick T.V. of course did the unexpected - no instruments etc, just a video show of Psychick images, candles, mutilation and sex - I didn't find it horrible or shocking but just as a statement, in the same way that Genesis intoned over tapes of fireworks what PTV is all about...

"PTV is not a group, not a band, does not do gigs... we feel there is too much spectacle & entertainment & not enough information... at this stage we shall merely introduce ourselves and hint that we are back and more efficient and ready for action....."

This just leaves us with the old 3.

Brian Gysin was frankly disappointing.

I admit I've read little of his work but for me he couldn't project himself which made listening to him an effort.

Parts were amusing, but they were relatively few and far between, and by the fourth night it was becoming a bit too much for me particularly with the appalling ensemble which played "new sounds for old words" for the first five minutes of his readings.

I felt sorry for the guy as he appeared to be a bit out of place and had obviously experienced what he had written, and at times looked pretty ill, the Burwell/Glean powder paint giving him an asthma attack. Perhaps if I knew his work a little more.....

John Glorue had none of Gysin's presentation problems, he really threw himself into his work, reading his poetry very forcibly compelling the observer to pay attention.

The addition of drums and bassline helped the rhythmic qualities of his work to shine through and by the fourth night I think he had won over most of the audience who were more than happy to try and shout some of the words back or at least to murmur them under their breath.

The only criticism that I have is that some of the titles were repeated quite a few times over the four days, but at least the benefit was that more people could hear such "new art": "I arrived yesterday, I'm here today and I want to leave tomorrow", or have the chance to: "...tighten your fingers and tighten your hands and your wrists... arms elbows... shoulders... legs... checks of your ass ...." etc during "Judicious Sutra". However he was eclipsed, as everyone else was, by the man who the Final Academy was really about: William S. Burroughs.

His books are definitely difficult to 'read' but strangely compelling; after reading "The Naked Lunch" three times I still feel that I have only, a very small percentage of the



Saul Zev Uns



-23-

# REVIEWS

## SEMA:NOTES FROM THE UNDERGROUND.(Le Ray 04)

This opens very quietly with a piano and cymal until a lone chord/sound emerges and a solo piano picks out a few notes 'melody', however the piano is very disjunct and only uses about 10 notes in each phrase. The piano is replaced by something that sounds like a guitar with rattley strings, this section ending with the piano and cymal together. With the 'sound' still continuing in the background something is stuck and the piano enters again. The whole thing is very quiet and resful.

The next section has a highly treated voice(?) giving short phrases and the rattling begins again, which slowly gets louder until it is cut out by the piano which picks out its melody again. The piano fades out and the whole piece closes with gentle breathing.

The second track begins with slightly more aggression. Backwards tapes, vocal(?) is played faintly and loud crashes, voice and music enter in short phrases. The piano enters and the crashing gets fainter but the odd swatches of music appear haphazardly and the vocals which are all but inaudible become quieter in presentation. The same sound as on the side emerges again but mutates into something that sounds a bit like a taxi-horn aerophone. The piece then becomes more sinister and the voice enters orally before the close.

A guitar opens the last piece which plays almost a complete melody over the 'sound'.

A sequence enters quietly and washes around in the mix but the track finishes almost before it has begun. I was suprised that it was not expanded.

Running for only 35 minutes the lp is a bit short but that said it is a very tranquil beautiful piece of ambient style music. There are only 1, 0, 0 and at 23 it represents a very good investment indeed. CONTACT: LE RAY RECORDS 368, rue de la Harpe, 75005 PARIS 12  
P.S. Mothers Little Helper 12" (P.R.09)

P.S. are French and cover the Stones nicely with synth, guitar and drum machine. The next piece is entirely electronic and sung in French, a bright pop tune with a xylophone type melody. A woman speaks in the chorus. The flip is more sinister and similar to a Kraftwerk with fewer instruments. The last piece is a pure pop type tune with dance rhythm and an oriental flavour until the base enters and vocals appear. Similarities could be drawn with Kraftwerk and Depeche Mode and is available from most large shops for £2.1. I would be interested to know more about this group. Can anyone help??

## ESKATION: ARDUR. (E 3000)

Another French band who have been feverishly compared to KITA provide us seven tracks of what is a Certain Ratio type of Jazz/Rock except that it is far less narn. The best thing about this is the vocals, which harmonise with the music both in the songs and as an instrument in itself. The first side is pretty much foot-tapping stuff with solid bass work and wonderful violin work.

Side two opens with a more moody piece with Fender piano, violin and min-line vocals. Light percussion enters and various instruments enter and leave the mix after playing their piece. The next track is more electronic and upbeat. The last piece 'Da-da' starts all sounding like horror film music but finishes very funky indeed.

Try LOTUS for this (Address on page two)

## CHRISTIAN VON ESCHERSHIM: SOMMEN ACHSTRAHM. (SKY 45)

If you like the sound of Eskation above you'll probably like this pure electronic l.p. of 'happy' instrumentals in the Radio 2 vein, so as you can imagine its fairly undemanding on the listener. It makes for a relaxed atmosphere and makes ideal background music. Lots of course lays it open to criticism as being bland but for me it makes a nice change of mood after heavy avant garde or even the pure electronic pop.

This should be available from any of the large U.K. importers or write to Sky direct at NORDHAUSER WEG 16, D2000 HAMBURG 61.

## NOCTURNAL EMISSIONS: FRUITING BODY (ION 2)

This lp is a far better effort than the first one with M.E. getting to grips more with their ideas and getting a bit more structure to themselves even though on the first listen it sounds like utter chaos!

'Smear Campaign' features distorted vocals and whirring effects which buzz from left to right and all over the place over a collage of effects. Legs is more evil, arduous effects fester in the background while something nasty and unknown is echoed over the top, voices appear periodically and somehow this track comes over to the listener very nice, even though there appear to be very few sounds.

The last track of the side is great, vocals and sounds almost as one, words being very difficult to pick out, but well worth trying to! L.D. 50 is as nasty as the experiment, drum machine plays quietly, oblivious to whining echoed chants/s, ntn(?) and bursts of radio/noise

A track with a message. Breeding ground is more electronic in style but of course nothing is used as it 'should' be. The next piece is very broken in sound with bangs and crashes of steel and glass, while the next piece tumbles like a huge factory lacking over. The final piece is more rhythmic and N.E. almost lapses into a 12. type sound/format. Overall quite a strong album-not really the first 'avant' lp to listen to as many may find it too heavy and at any level its certainly challenging.

(For more info on N.E. see the feature/interview.)

Also recommended from Starline is the i.p. D, Lustagra who are working in the same area of rhythmic avant garde used so well by S.P.K. (in fact Lustagra have recently had one of their members leave to work on the new S.P.K. assault).

Far less dense than N.E. it throws back all the crap of the human species in your face in a way that is challenging-but certainly 'listenable'. Some tracks are interesting, even with short tape extracts of conversation/monologue. Very interesting.

#### VARIOUS:FUR ILSE KUCH (COME ORG M.A. 001021)

Dedicated to the commandants wife at Buchenwald, which will almost certainly, outrage someone the music on this sampler is as extreme and repulsive as the dedication.

That said its a strange mixture of archives (Imperial Japan marches, Manson, Crowley and Himmler all suitably overlaid) which may, or may not be seen as a waste of vinyl, and few material by Come Org stalwarts and a few others.

Musique Concret provide a vocal cut-up, an indication of the new lp(?) while Come extend their first single Come buds, in their own harsh way with bass, distorted guitar, vocals and totally chaotic noise.

Nurse With Wound give us a vocal piece revolving round a girl, a man and a sobbing person which works itself into a scratchy sound. Lubomirski who ive heard are Consumer Electronics in disguise take a distorted radio voice add guitar and create utter chaos while N.E. gives us a typical piece of his work.

Wiking DDV follow Stat Brut (who did retain- of interest all) with baseline, whirring running sounds and a vocal which is faded out. (Surely, this was originally longer).

Whitehouse themselves provide us the two best pieces; Kimpnasser and April American live. Although they were/are the most extreme group in Britain I know of the listener cannot fail to be hit by the pure power of these pieces and the live Whitehouse tapes represent the best introduction to Whitehouse. This disc is pretty, easy listening for the Come Org as send £4 (payable to J.C. JOHN to 9-II Kensington High St, London W8 5NP).

#### MARC & THE RAMBALS: SLEAZE (SOME BIZARRE mail order LP)

Not the album but the first single that may well be forgotten forever which would be a pity as its probably the best thing Bolt Call/Karc & the Ramblas have ever done. Sleaze, take it shake it is the usual Almond obsession which is pretty disposable (although the dub version is pretty good) but Fun City is a must dealing with how Lonely London is without friends. Ive seen it in a very few shops, who bought the maximum two copies allowed, but write to Some Bizarre at 292/293 HIGH ST, LILLCOLN, Lincs. LN2 (cost is £2 incl p & p)

#### PLASTIC BAG:HOP THE TWIG (TAPK)

Six tracks may sound a lot but the quality of the music and of production warrants the price. The tape is the product of two years work using synths/tapes/voices/violins etc.

Still life is about an out of body experience while Laurnius Matter is an amusing overlay of all these laughing mannequins at fairgrounds etc over a simple bass line. Talking to Strangers is an electronic dance instrumental of drum machine, synth and effects. The last War is an atmospheric piece with a desolate landscape (ghostly Winds) with synth notes which is added to by a drum machine and a tune structure which disappears just as rapidly as it arrives leaving echoed vocals to close the piece.

Side two opens with a very strange and wonderful track, with a tape loop of something similar to electronic breathing with synths, guitars etc and a tape extract on nuclear war to create a sinister piece entitled '2,000,000 dead'. The last piece uses a piece of tape related to torture.

The tape is also available with a booklet whether you -et one depends on pure chance as dont expect it. Write to Anne & Dave at ~~Plastic Bag, 292/293 High St, Lincoln, LN2~~ via C.F.C. NURSE WITH WOUND: HOMOTOPI TO MARIE (UNITED DABLES UP 13)

Eagerly awaited and well worth it. Totally different to past recordings this is quiet and restful. The first side opens with something like the sound of nails falling on metal, leading into a purring (see article), this works up to an eerie atmosphere which is added to by sounds of distress, the soft swarming, half sob, minimal 'wounds' enter, but the emphasis is very much on the vocals, rapid chanting(?), enters and disappears in a few seconds and the sound of lip smacking (?) takes over. 'Homotop,' is percussion with child and mother the key phrase being "Don't be naive darling" the percussion, a steel sheet, is hit, swung,

etc before everything is treated to produce a collage effect. It sounds more interesting than I've described it. Side two continues in the same way but there are buzzing effects and the chanting vocals are cut up and treated.

The piece dissolves into a more disturbing one - vocals, scratchings and rapid conversation all treated. Overall it's the most 'commercial' record RWF have produced so far and well worth obtaining. Cost \$4.50.

#### SOVIET FRANCE: MORSEH 12" (Red Rhino)

A surprisingly unknown disc considering that 23 Skidoo/S.P.K. and M.W.F. listeners would find something to interest them in this tin foil packaged item.

The tracks are quite varied in style but the instrumentation seems to be flute flutes, percussion, synth, tape and effects. Of the five tracks three are heavy rhythm pieces while the other two one has a very marked eastern influence, the other (my favorite) consisting of reversed vocals and synth offsetting more restful background of percussion, the periodic vocals in particular giving the piece a more threatening edge.

#### CULTURAL AMNESIA: SINGLARS LUCK (tape) (IRON BULLDOG 3)

C.A. have had a fair number of releases in the past, but this is the best so far with a marked improvement in style resulting in some interesting pop songs. While comparisons are hard to draw certain aspects of a few songs have a Joy Division/New Order quality about them but that's only a guide.

Side one contains longer pieces (some a bit too long), and I found it interesting to note that the two pieces not C.A. originals (Here to Go - Orion Gysin, and the Stones' Satisfaction) fared badly the former being poorly timed, the latter covered in the same way by the Residents.

Side two is far better, shorter songs using synth, drum machine, guitars etc with more punch, 'Colorblind' and The Dog Tooth Spar (a dreamy instrumental), tracks 1 and 2, being of particular note.

I don't have a price for this but contact the group at: Vine Cottage, Harcel, Lou, Crendon, Bucks HP18 9AQ.

C.A. are also featured on two compilations, Cause For Concerns 'A Sudden Surge of Power' (see article) and Geff Hustons/Datenveratigung 'Endzeit' which also includes unreleased Ultracide, Section 25, Maudive - Summer Expt, Die Klopferbande, and a superb Virgin Prunes piece. Cost for this is £3.00 to Jeff at 14 Leverley Rd, Chiswick, London W4.

#### TEST DEPT: THE SILENCE OF METAL ON MOTION (tape)

This is not another S.P.K. copy - being sparser in the mix than the former and although metal percussion is extensively used synth, trumpet, tapes and vocals are also used - the latter being usually treated. The tape appears to be a mixture of studio and live material, some of the pieces being chaotic 'On Pain', 'Last Nites', others more moody 'Death of God' and 'Kindergarten' although the trumpets sound a bit too similar to T.G. in places.

However although the above mentioned tracks are very good the latter part of side two uses too many techniques repeated earlier on, particularly vocal presentation and certainly those who have read recent paper reports on them may well be disappointed. However there are many worse ways to spend £1.95 (for which you also get postcard and booklet) so contact Test Dept Records, 8 Nettleton Rd, London SE14.

#### THE ADVENTURE OF TWIZZLE: HITLEMS 'ROUSEAS AFTER THE BLAST' (tape)

16 tracks, stickers and artwork in a gift box, the music varying from pop to rhythm. A.O.T. is generally a two man group assessed by friends, the tape representing two years worth of recordings which may help to account for the poor quality on some of the tracks.

The first three tracks on side one are amongst the best 'Demolition' (a continuation of which opens side 2), is a collection of rhythms, some treated, 'Before all that' a more commercial sound of synth, rhythm machine, scrapings and treated guitar(?) with distant vocals and 'Cuddley Linda Girl' a pop instrumental complete with false ending.

The other tracks seem to try and offset experimentation with more 'commercial' sounds 'Just Listen' and 'Education of a rat' being suitable examples.

At times experimentation gives way to too much self indulgence and this combined with poor quality means that the listener has a hard job, which is a pity as the good tracks are good.

Cost of this tape is £2.00 (incl P & P), to P. Coates, 33 Bellshill Close, Hadrian Park, Wallaseid, Tyne & Wear NE28 9XB, although the listener might like to buy one of the few remaining copies of the first tape 'Complete Sensory Deprivation', which has a better overall structure, including a live performance, for £1.00.

# VARIOUS ARTISTS: SINN & FORM (tape) (DATENVERARBEITUNG DATM 0015)

Side A (Sinn) consists of experimental music while Form is more commercial. Each artist is reviewed in the order they occur.

Esplendor Geometrico (Spain): Rhythmic noise utilizing drum machine, tape loops, synth, effects and tape. A unique sound similar to lots of industrial engines synthesised. However it is not random and overlaps of rhythm occur—a parallel may be drawn with industrial Kraftwerk rhythms in terms of complexity.

Nocturnal Emissions (G.B.): extract of a live performance of mid '82, emphasising that N.E. are at their best in performance.

M.B. (Italy): Extract from the already available LUUNH using echoey guitar/synth/effects but is far too brief to be of any value.

PI6 DI4 (Germany): synth and guitar opening with a faded in rhythm and treated tape to build up a wall of noise which ultimately fades down finishing on a vocal.

Kopf/Kurtz (Germany): begins on a pulse beat but a moody tone and synth creates a new atmosphere. Voice and tapes occur at intervals. Well executed interesting piece.

Ptôse Production (France): Happy little pop song to open side 2. Influence of the Residents on the vocals.

Pseudo Code (Belgium): Rhythmic intro, voice and synths—each synth providing short two or three note sequences sparingly used—the voice then becomes a song filling out the overall sound, but the piece continues for too long and the initial good idea is run into the ground.

Metadrive (Italy): Interesting instrumental of drums and guitar with almost imperceptible backing tape.

Human Flesh (Belgium): A very commercial pop song.

Creative Technology Institute (G.B.): Atmospheric piece of synth/sound and rumblings over which a voice and echoed bass are used.

Overall a very fine compilation. Probably available from Rough Trade but send an IRC to Datenverarbeitung, Andreas Müller, C/O Norimal, Lornheimersier 31, 5300 Bonn I, Germany for a list of other products and prices.

## VARIOUS ARTISTS: FROM A TRENCH (tape) (TRENCH MUSIK KORE TAK I)

T.M.K. is a group of three people who have used this release to advertise their own talents and that of Pote, Serious Arts Foundation, Gordon Hope, Robert Lawrence, David Jackman, Chris Green, Nurse With Wound and Lustmord.

In order then: Pote use flutes, guitar and percussion in a sparse instrumental, interspaced and complemented with effects before a more 'rock' format brings it to a close.

Serious Arts Foundation provide two tracks—Neel Concrete is a rapid 'folky' instrumental with strange effects/electronics playing in the mix while the second piece although folk influenced is a little more aggressive. Both very good.

Gordon Hope's 'Ingredients' uses tape, drum machine and synth (or treated cornet) in a way which I've already heard on other independent cassettes and thus doesn't really give me anything new to comment on it all being said by others.

Robert Lawrence sounds like Esplendor Geometrico with added sequence and clearer vocals, a good piece.

David Jackman's 'Crest' is totally electronic, the sound being built up in layers in a restful piece.

The same effect being obtained by Chris Green who uses a quiet vocal and emerging & receding sequence over a bass hum!

Nurse With Wound offer a 'typical' piece which begins with a woman singing cut up and overdubbed which becomes more fragmented with smatterings of other recordings and treated gong sounds. Up to the usual standard. Beware the false ending!

Lustmord give us a live track 'Murderwerker' which is heavy rhythm and noise. Interesting but disposable.

T.M.K.'s members each provide a piece either as a solo or with friends: C. Duncan being bass, percussion and incest tape, Andrew Andersons 'cut up' is treated vocals, bass rumblings and effects, and Chris Green giving a short concise track utilizing more machine throbs, recurrent synth sequence and quiet vocals.

Another good compilation—although it has a few poor tracks it is good value at the £2.00 asking price. Contact: C.J. Duncan, 14 Arranview St, Chapelhall, Airdrie, Lanarkshire, Scotland.



## CAUSE FOR CONCERN

Cause for Concern first came to my attention in an article by a major music paper on the "new underground music" and as I had some money I sent off on spec for some of their tapes. Surprisingly I enjoyed all of them and at the price are great value for those who wish to sample music but have not got the funds. There are two compilations (the first now deleted) but the second one probably being of more interest to the experimental/electronic music lover as it features Test Dept, Chris O'Cossey Cultural Amnesia, We be Echo (Part of 3rd Door From the Left-see review below), Paul Kelday (also reviewed) and others such as I2 Cubic feet which are more pop songs. For £2.30 for which you also receive a 20 page booklet this is a very good introduction to CFC.

Of the other 14 tapes still available-including a new Nocturnal Emissions tape of their film noizetrack recently performed at Erixto Ritzzy are items from the Event Group (experimental music C30), Michael Jones (or, an3synth3drum machine3effects) Peem Wyrd (perfect pop songs), Damaged Youth (live reggae/dub) wi and Robert I Gillham.

Their main artists are 3rd Door From the Left and Paul Kelday (CFC's 003, 017 and 006, 012 respectively).

3rd Door From The Left: Live (CFC 003) C60.

Eight tracks from two locations recorded mid '80. Side one is a binaural recording and shows the 3rd Doors' influences notably Cabaret Voltaire and T.G. Heavy use is made of tapes which are usually vocal with two sets of tapes mixed in the back ground augmenting drum machine/bass/synth/effects. The three tracks on side one are improvisations ala early Cabs style and range from soundscapes to a more rhythmic piece which finally ends with a flaccidation/associative tape.

Side two is rather different. These tracks are titled and this performance has more structure the group finding their own style more. Throughout this tape echoed vocals are used and the instrumentation is sparser with bass and synth. Pop songs could almost emerge but its not 'commercial' more foot tapping the tracks merging into one another.

The quality of this side is better as side one suffered from having too much audience back ground, and although the two styles are somewhat different I found the tape very enjoyable. Certainly Cabs and T.G. fans will find something of interest. (Nicely packaged to).

Paul Kelday: Last Chants (CFC 012) C90.

Six tracks on this tape the first side featuring treated synths and other sound creating a dense soundscape titled Constellation. This type of music has a crippling effect-once your attention is held it continues to be so, but it never rises & falls. Those who have listened to '2nd Annual...' or Clusters '71' may understand what I mean-a slowly shifting mix of deep tones-ideal for late night listening. Judging by the appalling edit this piece was probably a good deal longer.

Tracks two and three are more 'tuneful', heavy use of various treatments, whining sounds over synth tones and noises like synthesised had drills. At times the effect is rather disconcerting, the third track having echoed vocals which added to its impact.

However the pieces and side two all lacked the direction and atmosphere of the first track side two being more or less a continuation of the latter part of side one, taken from the same improvisation?, and towards the end the structure falls away completely and becomes too self indulgent.

There are about 17 other tapes by Paul in existence and in the light of this I would say maybe he should mix together (using fadeouts rather than cuts) a few 'best of' as there seems to be some interesting material but at the moment it is being overshadowed by the lack of aims in other pieces.

Cause For Concern can be contacted at 53 Hollybush Hill, Snarebrook, London E11 1PX. Prices range from £1-£1.50 or send your own tape and 30 or 40p (ie: CFC 003 £1 or C60 & 30p; CFC 012 £1.20 or C90 & 30p. Some however are available only by sending money these being:

CFC 023: We be Echo (tape & booklet. Ltd edition of 23). £2.30  
CFC 026: Nocturnal Emissions: Bixton Ritzzy noizetrack £1.50

All cheques/P.O.s to Larry Peterson. Overseas orders add 80p to cover postage.



# SOFT SHOE SHUFFLE

**BLADDER FLASK:** "ONE DAY I WAS SO SAD THAT THE CORNERS OF MY MOUTH MET & EVERYBODY THOUGHT I WAS WHISTLING". (Orgel Fesper Music AP162). £3.00.

"Strange record this, from Bladder Plask. Very scrap merchant, very Dada. A mixture of "musique concrete" and instrumental collages. An extremely interesting album - very cleverly done, especially the editing of complex tape treatments. Recommended." NEUMUSIK (UK). -----

"A biting soundscape which throws up images of "Poltergeist" filmed in an unsuspecting recording studio. Violent effects are played off against each other to create a highpoint in sound collage." SOUNDS (UK).  
P.D.: "INWEGLOS". £3.50. -----

"All four members of this German band play synthesizers, & there is also lots of tapework, bass, keyboards, guitars, & voice. Comparable to the English industrialists." WAYSIDE (USA). -----

**VARIOUS:** "SCHAU HOR MAIN HERZ IST RHEIN". £4.00. -----

"Documents the highly creative efforts of five experimental groups from Southern Germany. The compositions range from the powerful meta rock fusion of P16. D4, jazz influenced TOTO LOTTO, raw industrial soundscapes of JEAN GILBERT, avant improv of NO AID to the almost light hearted dance music of FROHLICHE EISZEIT. A good intro. to the German underground."

AEON (USA). -----

**NURSE WITH WOUND:** "INSECT & INDIVIDUAL SILENCED". (U.Dairies UD08). £3.50.

"Contains two extended compositions of generally sparse, occasionally intense, fragmented electronics and percussion. The musique concrete elements are diverse and should interest followers of the French INA/GRM label." AEON (USA). -----

**VARIOUS:** "MASSE MENSCH". (Selektion SLP/001). £4.00.

**LAUGHING HANDS** (Australia) started as an improvising quartet in 1980 and are now working as a duo. P16. D4 (BRD): rather short and severe tape-compositions. NW (UK) are well known for their radical musical explorations and advanced use of musique concrete-techniques. **THE WORK** (UK): Somewhere between emphatic melodies and rhythmic complexity. **SMEGMA** (USA) deal with noise, noise and music to explore the various levels of the emotional textures of music/sound. **DDAA** (France): Futurist primitives music." SELEKTION KATALOG (WGermany). -----

**DOO-DOETTES:** "LOOK TO THIS". (LAFMS 14). £4.00.

Lafms are a non profit making (DIS)organization. They pretty much started out an unnamed association of non-musicians. Thru excessive repeated usages of certain "instruments" some of these indivs became prolific in making sounds." CLE MAGAZINE (USA). -----

All prices include p+p. All these items are being sold at the lowest price possible, with no profit margin. Some LP's have been imported from USA & W.Germany... Quantities are, in most cases, very limited. Please make any Cheque or P.O. payable to: P.D.Rupenus, 1 Beehive House, North Broomhill, Morpeth, Northumbria, NE65 9UD.

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Here are some examples of the many useless experiments that have been, and still are carried out.

1. Monkeys had substances injected into their brains and it was observed that they had "violent muscular spasms, occasionally sufficient to throw the animal bodily across the floor, and gradually passed into a state of general weakness ending in death". Some animals "bit themselves severely, thus chewing off the end of a finger, and one, the whole skin of the forearm, exposing the muscles from the elbow to the wrist".

2. Eighteen kittens had one eye sewn up until the age of 5, 6, or 7 weeks. One eye was then cut open and the other one stitched up. They were then allowed to survive for 3-63 days. After the time of reverse stitching the kittens were subjected to behavioural tests e.g. their response to being startled and their ability not to fall off bench-tops. They appeared virtually blind in all respects.

3. National Institute of Health workers have given thalidomide to monkeys, rabbits and rats producing deformed offspring.  
(This research was performed after, not before, it had been discovered that thalidomide caused deformities in human babies.)

4. On July 1, 1946 the world's fourth atomic bomb was dropped on a target of seventy-five ships containing 4,500 experimental animals.

5. Dogs were anaesthetised and then had their legs experimentally crushed for five hours. Only one dog survived this treatment - the rest died of shock.

6. Rats had tubes implanted in their brains into which a drug was injected. They were then placed in small containers and exposed to 60 electric shocks whilst observations were made on shock induced fighting behaviour.

7. Dr R. White of Cape Western Reserve School of Medicine reported that he had transplanted the brains of small dogs into the necks of large dogs.

8. The LD50 (Lethal Dose 50%) test involves poisoning to death thousands of animals to assess the dose which will kill 50% in any given test group. It is used in Britain to test weedkillers, pesticides, drugs, food additives and detergents. Scientists have stated that this procedure has very little value. Animals therefore suffer in vain. Typical signs of poisoning include diarrhoea, yelping and whining, bleeding from mouth and convulsions.

9. At Harvard University R. Solomon, L. Kamin, and L. Wynne tested the effects of electric shock on the behavior of dogs. They placed forty dogs in a device called a "shuttlebox" which consists of a box divided into two compartments, separated by a barrier. Initially the barrier was set at the height of the dog's back. Hundreds of electric shocks were delivered to dogs' feet through a grid floor. At first the dogs could escape the shock if they learned to jump the barrier into the other compartment. In an attempt to "discourage" one dog from jumping, the experimenters forced the dog to jump into shock 100 times. They said that as the dog jumped he gave a "sharp anticipatory yip which turned into a yelp when he landed on the electrified grid." They then blocked the passage between the compartments with a piece of plate glass and tested the same dog again. The dog "jumped forward and smashed his head against the glass." Initially dogs showed symptoms such as "defecation, urination, yelping and shrieking,

trembling, attacking the apparatus and so on," but after ten or twelve days of trials dogs that were prevented from escaping shock ceased to resist. The experimenters reported themselves "impressed" by this, and concluded that a combination of the plate glass barrier and foot shock were "very effective" in eliminating jumping by dogs.

10. G.R. Hervey, a Medical Research Council scientist at Cambridge, surgically joined rats together in pairs of artificial Siamese twins and found that 33% died either during operation or shortly afterwards. Those which survived underwent brain surgery.

11. At the University of Michigan Medical School G. Deneau and others confined sixty-four monkeys in small cubicles. The monkeys were then given unlimited access to a variety of drugs through tubes implanted in their arms. They could control the intake by pressing a lever. In some cases, after the monkeys had become addicted, supplies were abruptly cut off. Of the monkeys that had become addicted to morphine, three were "observed to die in convulsions" while others found dead in the morning were "presumed to have died in convulsions". Monkeys that had taken large amounts of cocaine inflicted severe wounds upon themselves, including biting off their fingers and toes, before dying convulsive deaths.



DOG FORCE-FED WITH ALCOHOL

12. W.R. Thompson and R. Melzak kept puppies isolated individually in small boxes for nine months and thus "denied them any experience of the outside world". Tubes were placed on their limbs and a collar around their neck to prevent tactile contact with their own body. The effects of this deprivation were studied.

13. E. Barlow and S. Suomi describe how they induced depression at the Primate Research Centre by "allowing baby monkeys to attach to cloth surrogate mothers who could become monsters".

"The first of these monsters was a cloth monkey mother who, upon demand, would eject high-pressure compressed air. It would blow the animals skin practically off its body. What did the baby monkey do? It simply clung tighter to the mother, because a frightened infant clings to its mother at all costs. We did not achieve any psychopathology. However we did not give up. We built another mother that would rock so violently that the baby's head and teeth would rattle. All the baby did was cling tighter. The third monster we built had an embedded wire frame within its body which would spring forward and eject the infant from its ventral surface. The infant would subsequently pick itself off the floor, wait for the frame to return into the cloth body, and then cling again to the surrogate. Finally, we built our porcupine mother. On command, this mother would eject sharp brass spikes over all of the ventral surface of its body. Although the infants were distressed by these pointed rebuffs, they simply waited until the spikes receded and then returned and clung to the mother." These results, the experimenters remark, were not so surprising, since the only recourse of an injured child is to cling to its mother.

Experiments like these are going on even as you read this. If you would like to help, or would like more information write to any of the organizations below. Please ask for a selection of leaflets and enclose a large S.A.E.

SAUL-POL-KOATEP August 1983.

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